

Living One

By

blurry_cryptid

FADE IN

1 INT AVA'S CAR - DRIVING DOWN A HIGHWAY - DAY

1

The MAN and AVA sit in the front seats of a car that is driving down a highway.

The man, disheveled and wearing pajamas, sits slumped over in the passenger seat, softly snoring.

Ava stares at the highway ahead, her hands tightly gripping the steering wheel, determination (and perhaps a touch of nervousness) on her face. She looks old enough to be the man's mother.

The man stirs and comes to with a start.

Ava glances at him.

AVA
Oh, good, you're awake.

MAN
(confused and suspicious)
Who the fuck are you?

AVA
My name is Ava.

The man stares at her expectantly.

AVA (CONT'D)
(realization dawning)
Oh! You want to know why you're here with me driving down a highway.

MAN
(exasperated)
Yes.

AVA
(stammering a little, searching for words)
Well, uh, it's very simple. See, I just saved your life, and... well, I'm just trying to make sure it stays saved.

MAN
(skeptical)
You saved my life?

Ava looks at him.

AVA

You -- (pauses abruptly, falters,
then continues) What's the last thing
you remember?

MAN

The last thing I remember?
(considers) The last thing I remember
is falling asleep. (pointedly) In my
own home.

AVA

(uneasy)

You don't remember anything after
that?

MAN

(eyeing the door lock mechanism)

I don't remember anything between
falling asleep and waking up here.

Ava purses her lips and furrows her brows, thinking.

AVA

Well, that actually makes sense. You
ordered takeout last night?

The man quickly turns his head toward her.

MAN

(suspicious)

How did you know that?

AVA

They put a sedative in it.

MAN

(dubious)

A sedative?

Ava opens her mouth to explain, but the man cuts her off.

MAN (CONT'D)

Who's they?

AVA

Contract killers. I've been --

MAN

(interrupting, shocked)

Contract killers!?

Ava glances at him out of the corner of her eye, then
quickly turns back to the road.

AVA

Yes. I've been trying to track them down for a while, and then I heard that you were their next target, so I came --

MAN

(interrupting)

How did you hear that?

AVA

What? Oh, the dark web. You'd be surprised at the type of information you can find on the dark web if you know where to look.

MAN

(suspicious)

Why were you looking on the dark web?

AVA

(irritated)

I told you, I've been trying to track them down for a while. Anyway --

MAN

(interrupting, again)

Why have you been trying to track them down? Are you a detective?

AVA

(side-eyes him and sighs)

If you must know, it's because they killed my daughter.

There's an uneasy silence for a moment. The man looks like he wants the earth to open up and swallow him, but Ava seems to regain her determination.

MAN

(subdued)

Oh.

AVA

(with conviction)

They killed my daughter, and the police -- I think they paid off the police, because they didn't do much of anything. They barely investigated, and when they didn't catch the killers right away, they just gave up. So I've been trying to find them, to get justice for my girl, and when I found out they were going to kill you, I...

(MORE)

AVA (CONT'D)

I just couldn't let them kill *another* person. I told the police that they were going to kill you, but either they didn't believe me or they were paid off again, because they didn't do anything. So I decided to save you myself.

MAN

Uh, thanks.

Ava nods enthusiastically, barely registering what he said, and continues:

AVA

We're driving to the city. We should get there by mid afternoon. We'll spend the night in a motel, and we'll figure out what to do in the morning.

The man nods, too focused on trying to take this all in to come up with a response.

AVA (CONT'D)

Oh! I brought some of your clothes, you can throw them on over your pajamas if you want. They're in the back.

Ava gestures to the back of the car, but after a moment she starts to look worried.

AVA (CONT'D)

I hope what I took is okay. I don't know what clothes you like and I didn't have a lot of time to figure it out. Are the clothes there good?

The man reaches into the back seat and pulls a duffel bag onto his lap. He rummages through it a bit.

MAN

Yeah, they're good.
(softly) Thank you.

Ava smiles slightly and relaxes a bit. She readjusts her grip on the wheel and looks ahead at the road, seeming confident and pleased.

2 INT MOTEL ROOM - NIGHT

2

The man lies on a bed, asleep. Ava leans over him and shakes him awake.

MAN
(mumbling)
Hey, what's the big idea?

AVA
You need to get up! Now!

The man sits up and tries to stay alert.

MAN
Why? What's happening?

AVA
(fast and with urgency)
I couldn't sleep so I decided to
check the dark web and our location
is on there! We need to get out of
here! They're coming!

MAN
(suddenly alert)
They're coming?! Oh shit!

The man jumps out of bed, teeters a bit, then stabilizes
himself by grabbing onto the edge of the bed.

AVA
I already got your bag, let's go!

The man and Ava rush out of the room --

2.1 EXT MOTEL - PARKING LOT - OUTSIDE THEIR ROOM

2.1

-- to the car. Ava is dragging a duffel bag and carrying a
tote bag. The man takes the bags from Ava so she can unlock
the car. Ava opens the car door, and the man throws the bags
into the back of the car. They both jump into the car and
close the door, and Ava revs the engine. The car speeds out
of the motel parking lot.

3 INT AVA'S CAR - DRIVING DOWN THE STREET - NIGHT

3

Ava has a look of great concentration on her face as she
drives. The man is looking out the window and biting his lip
nervously.

MAN
Do you think we'll get away from
them?

AVA
I -- well, I don't know how they
found us, so I don't know if they'll
be able to do it again.

There's silence for a few moments.

MAN
What'll we --

AVA
(interrupting)
I need to focus on the road.

A nervous silence falls, and stretches on for nine endless
seconds.

It's broken by the sound of a SIREN.

Ava glances in the rear-view mirror.

AVA (CONT'D)
(through gritted teeth)
Oh, great, a cop car is chasing us
now.

Ava grips the steering wheel very tightly.

MAN
(shakily)
Wh-what does that mean?

Ava shoots him a glance, and waits a moment before
responding.

AVA
Well, we're not speeding or anything,
so I must have been right about them
paying off the cops.

MAN
(shakily)
What'll the cops do to us?

Ava considers for a moment.

AVA
They'll probably stick us somewhere,
tell the killers where, and we'll
both be dead in the morning.

The man shivers, and unwittingly glances in the rear-view
mirror.

MAN
(terrified, shouting)
Ava! They're right behind us! What
are we going to do?

Ava looks around nervously, but then her face quickly shifts
to a confident grin.

AVA
We're gonna speed.

3.1 STREET ABOVE CAR - NIGHT

3.1

The car speeds up dramatically, putting a lot of distance
between it and the police car. The police car speeds up and
gives chase. Soon other police cars join the chase, and the
car is almost surrounded several times. After a bit, the car
swerves onto a dirt road leading into the woods. The road is
rough, and twists and turns, and has several forks. The
police cars try to follow them, but their cars aren't suited
for the terrain, and they eventually lose them completely.

3.2 INT AVA'S CAR - DRIVING DOWN A DIRT ROAD IN THE WOODS -
NIGHT

3.2

MAN
That was so fucking cool!

Ava grins from ear to ear.

MAN (CONT'D)
Do you think they can track us?

AVA
Oh, I doubt it. Unless...

Ava turns off the car's headlights.

AVA (CONT'D)
There. They can't track us now!

MAN
Where did you learn how to drive like
that?

AVA
Oh, you know, video games.

MAN
That's so cool!
Where are we going now?

Ava smiles slightly, seeming confident and pleased.

SMASH CUT TO:

4 NEWS REPORT

4

NEWS ANCHOR

We have a developing story.

A photo of the man appears on screen. From here the audio begins to fade out, slowly being replaced by suspenseful background MUSIC.

NEWS ANCHOR (CONT'D)

A man was found murdered in a car in the woods.

The photo of the man is replaced by a photo of Ava.

NEWS ANCHOR (CONT'D)

The police say that the prime suspect is Ava (inaudible)

5 INT AVA'S TRAILER

5

The camera follows Ava as she walks into the trailer. She comes up to a framed photo of a young woman on the wall, which she caresses as she passes. She reaches a bed and collapses into it as the camera pans to a cork board opposite the bed.

The cork board is covered, mostly with pictures of the young woman with a younger version of the man.

The camera zooms in on two email printouts on the corkboard. The first printout reads:

Stop worrying so much mom. He's a good guy, he's keeping me safe from the bad guys who want to hurt me.

The second printout reads:

sweetheart, who are these "bad guys" he keeps telling you about? Are you sure they exist?

The second sentence of the first printout is circled in red pen.

FADE OUT.

THE END